

A son élève,
M^{lle} MARIE JOLIVARD.

LA
BALLADE DU PAGE

POUR
PIANO

PAR
PAUL BERNARD

Op. 47.

PRIX 5 F.

PARIS, AU MÉNESTREL, 2^{me} Rue Vivienne, HEUGEL & C^{ie}

EDITEURS LIRAIRES POUR LA FRANCE & L'ÉTRANGER

à Londres et Mayence, SCHOTT



AU MÉNESTREI., 2 BIS RUE VIVIENNE, HEUGEL ET C^{IE} ÉDITEURS.

ŒUVRES CHOISIES DE

PAUL BERNARD

POUR LE PIANO.

SIX ÉTUDES DE CONCERT

N° 1. LE MATIN	6.	55
N° 2. LA DANSE	6.	55
N° 3. LE CRESCENDO	6.	55
N° 4. RÉVERIE	6.	55
N° 5. L'ANGELUS	6.	55
N° 6. BRISE DU SOIR	6.	55
OP: 9. LA VOLIÈRE, Grande Valse de salon	6.	55
OP: 10. PERDUS EN MER, Romance sans paroles	5.	55
OP: 11. MARIE PLEYEL, Caprice-Mazurka	6.	55
OP: 12. LA FEUILLÉE, Grande Valse de salon	7.	50
OP: 13. PICCIOLA, Valse-Redowa de salon	5.	75
OP: 14. MARCHÉ ORIENTALE	6.	55
OP: 15. LA ROMANESCA, Caprice concertant à 4 mains	7.	50
OP: 16. LA GAZELLE, 2 ^e Caprice-Mazurka	5.	55
OP: 20. FANTAISIE, sur le Château de la Barbe-Blonde	6.	55
OP: 21. CRAZIELLA, Réverie italienne	5.	55
OP: 22. LE GUET, Marche caractéristique	6.	55
OP: 23. TIGE BRISÉE, Valse de salon	5.	55
OP: 24. BRILLANTINE, Grande Valse de salon	6.	55
OP: 25. LES ELFES, Réverie-Nocturne	5.	55
OP: 17. BAYARDAGE, Caprice-Etude	5.	55
OP: 18. LE RETOUR DES MOISSONS, Étude de genre	5.	55
OP: 19. LA DANSE DES ESPRITS, Caprice fantastique	7.	50
OP: 26. LES VOIX DE LA MER, Méditation	6.	55
OP: 27. BADINAGE, Étude de légèreté	5.	55
OP: 28. SONATE EN MI MINEUR	9.	55
OP: 29. LES VOIX RELIGIEUSES, Hymne	6.	50
OP: 30. RÉDONA TYROLIENNE	4.	50
OP: 31. FONTAINE AUX PERLES, Caprice brillant	6.	55
OP: 32. FLEUR D'HIVER, Polka-Mazurka de salon	5.	55
MADRID, Boléro	3.	75
OP: 33. L'HIRONDELLE DU CLOCHER, Réverie Pastorale	5.	55
OP: 34. FLEURS ET PLEURS, Cantabile	6.	55
OP: 35. LE CHANT DES FEUILLES, Idylle	6.	55
OP: 36. LE DÉPART DES CONSCRITS, Scène Villageoise	5.	55
OP: 37. LES GENÈTS, Mélodie Bretonne	5.	55
OP: 38. LA MARCHÉ DU RÉGIMENT, Caprice Militaire	5.	55
OP: 39. SÉRÉNADE, Polonoise	5.	55
COLONEL-POLKA	3.	75
OP: 42. LE PREMIER RÊVE, 2 ^e Nocturne	3.	75
OP: 43. VENITE ADOREMUS, Chant de Noël transcrit	5.	55
OP: 44. RÉNISSONS À JAMAIS, Cantique breton transcrit	5.	55
OP: 45. MAZURKE DES BOHÉMIENS	5.	55
OP: 46. ALLELUIA, Hymne de Pâques transcrite	5.	55
OP: 47. LA BALLADE DU PAGE	5.	55
OP: 48. MONSTRATE, Hymne à la Vierge transcrite	5.	55
OP: 49. HÉLAS! QUELLE DOULEUR, Cantique varié	5.	55
OP: 50. CREDO de DUMONT, transcrit	5.	55

LA BALLADE DU PAGE

PAR PAUL BERNARD.

Op: 47

À Son Elève Mademoiselle Marie JOLIVARD.

PIANO.

Andantino. *p* *pp* *Senza rigore.*

f *p* *pp*

Ped. *☆* *Ped.* *☆* *Ped.* *☆*

Ped. *☆* *Ped.* *☆* *Ped.* *☆*

rit. *le plus doux possible.* *espress* *Tempo.*

p *f* *p*

Ped. *☆* *Ped.* *☆* *Ped.* *☆*

Ped. *☆* *Ped.* *☆* *Ped.* *☆*

First system of musical notation. The treble clef staff contains a series of eighth-note chords, some with fingerings (1, 4, 2, 1, 6). The bass clef staff contains a simple harmonic accompaniment. Pedal points are marked with 'Ped.' and asterisks. Performance markings include *dolce.*, *grazioso.*, and *piu f*.

Second system of musical notation. The treble clef staff continues the eighth-note chordal pattern. The bass clef staff has a more active accompaniment with some chromatic movement. Pedal points are marked with 'Ped.' and asterisks. A *cres* marking is present at the end of the system.

Third system of musical notation. The treble clef staff features a melodic line with the lyrics 'cen - do.' underneath. The bass clef staff continues the accompaniment. Pedal points are marked with 'Ped.' and asterisks. Performance markings include *senza rall.*, *f*, and *delicato.*

Fourth system of musical notation. The treble clef staff has a melodic line with the marking *dolce.* above it. The bass clef staff continues the accompaniment. Pedal points are marked with 'Ped.' and asterisks. Performance markings include *pp* and *cresc.*

Fifth system of musical notation. The treble clef staff features a melodic line with the marking *brillante.* above it. The bass clef staff continues the accompaniment. Pedal points are marked with 'Ped.' and asterisks. Performance markings include *f* and *vivo*. A dashed line with the number '8' connects the end of the fourth system to the beginning of this one.

4

Tempo
come 1^o

First system of musical notation. Treble and bass staves. Treble staff has a piano (*p*) dynamic marking. Bass staff has a "Ped." marking and an asterisk (*) below the first measure.



Second system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. Bass staff has a "Ped." marking and an asterisk (*) below the last measure.



Third system of musical notation. Treble and bass staves. Treble staff has a piano (*pp*) dynamic marking. Bass staff has a "Ped." marking and an asterisk (*) below the first measure.



Fourth system of musical notation. Treble and bass staves. Treble staff has a forte (*f*) dynamic marking. Bass staff has a "Ped." marking and an asterisk (*) below the first measure.



Fifth system of musical notation. Treble and bass staves. Treble staff has a "con grazia." marking. Bass staff has a "Ped." marking and an asterisk (*) below the first measure.

Cantabile.

pp *espress:*

f

Ped. *murmurando.* ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆ Ped. ☆

8

cresc.

Ped. ☆ Ped.

8

p *rall.* *Tempo.*

Ped. ☆ Ped. ☆ Ped. ☆

8

f

8

avec chaleur.

Ped. ☆ Ped. ☆ Ped. ☆

agitato.

f

Calmato.

pp

dim: molto e rall:

sempre pp

4^o tempo.

Ped. *

Ped. *

Ped.

sans ralentir.

f

*

le plus doux possible.

una Corda.

sf

Ped. ☆

tre Corde.

pp

rit. Tempo.

Ped. ☆ Ped. ☆

pp

dolcissimo. e perdendosi.

rall.

Ped. ☆ Ped. ☆ Ped.

Tempo.

ppp

ten.

Ped. ☆ Ped. ☆ Ped. ☆

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